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C E N T R E

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**THE CARIFORUM-EC ECONOMIC  
PARTNERSHIP AGREEMENT ONE YEAR ON:  
REGIONAL INTEGRATION AND SUSTAINABLE  
DEVELOPMENT**

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**The Economic Partnership Agreement and  
the Creative Sector: Implications and  
Prospects for CARIFORUM**

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# The Economic Partnership Agreement and the Creative Sector: Implications and Prospects for CARIFORUM

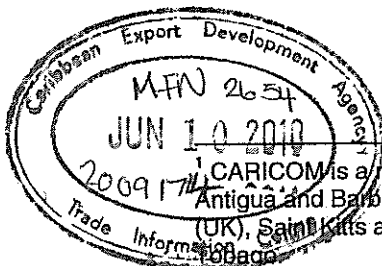
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## *Introduction*

The CARIFORUM-EU Economic Partnership Agreement (EPA) that was initialed on December 16, 2007 is the first regional group within the ACP to secure a comprehensive agreement with the European Union (EU) that covers not just goods but services, investment, and trade related issues such as innovation and intellectual property. The EPA reinforces and widens Duty Free Quota Free (DFQF) access for CARIFORUM (CARICOM<sup>1</sup> along with the Dominican Republic) goods into EU markets. In the services sector the EPA provides market access for Caribbean firms and professionals in terms of cross border trade, investment, consumption abroad and temporary movement of persons in business services, communications, construction, distribution, environmental, financial, transport, tourism and cultural and entertainment services.

One of the innovative features of the EPA is the level of market access obtained for entertainment or creative services - the first of its kind for the EU in any trade agreement - and the deepening of cultural cooperation under the Cultural Protocol. As such, the cultural sector is addressed in the EPA through two approaches: (a) a trade liberalization construct where market access for entertainment services is granted by both parties, and (b) through the Protocol on cultural cooperation which is premised on the UNESCO Convention.

The key issues in the EPA for the cultural sector is evaluated in the following analysis. In addition, the discussion provides a brief overview of the Cotonou Agreement, signed in June 2000, which governed cultural cooperation between the EU and the ACP. The goal, in part, is to compare the two agreements in terms of the scope for creative industries expansion in CARIFORUM. The paper also offers a brief overview of the global trade policy context for the creative sector.



<sup>1</sup> CARICOM is a regional grouping of developing archipelagic states. CARICOM has 15 full members: Antigua and Barbuda, Bahamas, Barbados, Belize, Dominica, Grenada, Guyana, Haiti, Jamaica, Montserrat (UK), Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Suriname, and Trinidad and

## *The Global Trade Policy Context*

Cultural and entertainment goods, services and intellectual property are captured in a range of international regimes and instruments in the multilateral and regional trading system<sup>2</sup>. Essentially, there are five critical areas that impact on cultural and entertainment industries and, in many ways, given the innovations and evolving dimensions of the industries involved, these areas are increasingly interconnected:

1. WTO GATS — covers a range of services that relate to the cultural sector: news agency services, motion picture industry, theatrical services, libraries, archives, museums, etc.<sup>34</sup>
2. WTO GATT — covers market access in relation to goods.
3. WTO TRIPs — covers copyright, geographical indications, trademarks, traditional knowledge, etc.
4. E-commerce — given that so many areas are increasingly linked to the digital arena.
5. The 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions—the most recent instrument to be created to foster understanding of the policies that can effectively promote cultural diversity while dealing with the challenges associated with trade in cultural goods and services.
6. The emergence of regional trade agreements such as the Economic Partnership Agreements between the EU and the ACP and bilateral agreements with the US.

The diagram that follows illustrates the expansive range of issues affecting cultural industries and highlights the need for close coordination of trade, industrial, and intellectual property policy (see Figure 8).

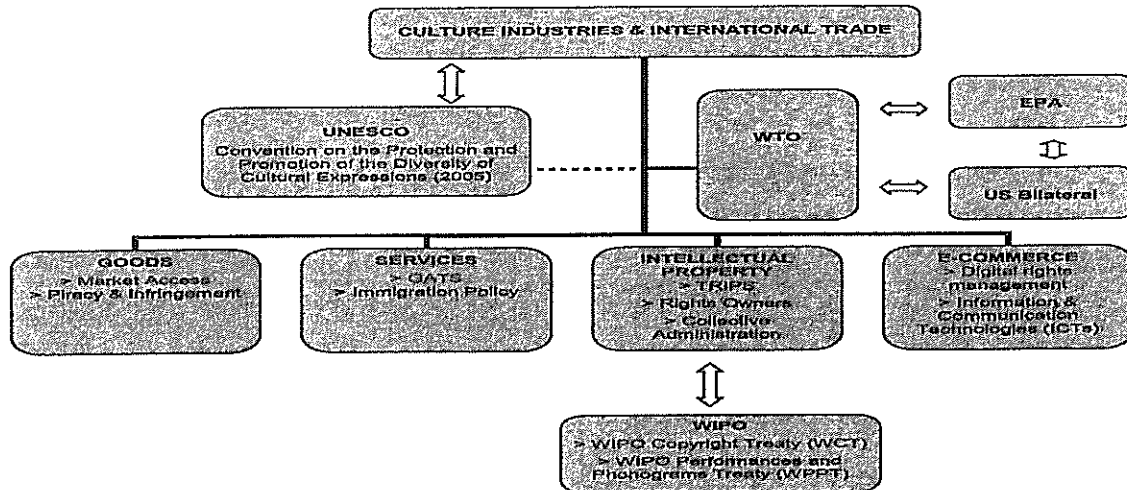
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<sup>2</sup> See Van den Bossche, Peter (2007) *Free Trade and Culture: A Study of Relevant WTO Rules and Constraints on National Cultural Policy Measures*. (Amsterdam: Boekmanstudies).

<sup>3</sup> For further discussion see Christoph Beat Graber, *Audiovisual Media and the Law of the WTO*, in: Christoph Beat Graber/Michael Girsberger/Mira Nenova (Hrsg.), *Free Trade versus Cultural Diversity*, Schulthess: Zürich 2004, 15-65.

<sup>4</sup> See WTO, Council for Trade in Services, "Audiovisual Services: Background Note by the Secretariat", S/C/W/40, 15 June 1998.

Figure 1: Diagram Linking Culture Industries & International Trade to Trade, Industrial, & Intellectual Property Policy<sup>5</sup>



For developing countries the introduction of culture into global trade rules and governance is an issue of immense concern. In many respects it is a contest between the liberalization of trade in cultural goods and services under the WTO as well as through regional trade agreements and the promotion of cultural diversity through the UNESCO Convention<sup>6</sup>. The Convention calls for the parties to incorporate culture into sustainable development and for international cooperation to support the development of the cultural industries and policies in developing countries through technology transfer, financial support and preferential treatment.

### *The Cotonou Agreement*

The EPA replaces the Cotonou Agreement, the successor agreement to the Lome Convention which had been in force since 1975. Cotonou ushered in the shift from the non-reciprocal trade preferences mostly in commodities (e.g. sugar, bananas, rice, etc.) towards reciprocal trade arrangements such as the EPAs which were due to take effect in 2008.

In terms of the cultural sector the Cotonou Agreement discusses directly and indirectly to key aspects of the industry. For example, Article 46 speaks about the

<sup>5</sup>This diagram is taken from Keith Nurse, et al., (2006) *The Cultural Industries in CARICOM: Trade and Development Challenges*. EU PROINVEST and Caribbean Regional Negotiating Machinery, Bridgetown, Barbados.

<sup>6</sup>For further discussion see Tania Voon, *Cultural Products and the World Trade Organization*. Cambridge: Cambridge University Press, 2007.

protection of intellectual property rights, including copyright, neighbouring rights and artistic designs. Also, in chapter 4 on trade in services, Article 41.5 in the agreement states that

The Community shall support the ACP States' efforts to strengthen their capacity in the supply of services. Particular attention shall be paid to services related to labour, business, distribution, finance, tourism, culture and construction and related engineering services with a view to enhancing their competitiveness and thereby increasing the value and the volume of their trade in goods and services.

In the area of cultural development, Article 27 states that cooperation in the area of culture shall aim at:

- a. integrating the cultural dimension at all levels of development cooperation;
- b. recognising, preserving and promoting cultural values and identities to enable inter-cultural dialogue;
- c. recognising, preserving and promoting the value of cultural heritage;
- d. supporting the development of capacity in this sector; and
- e. developing cultural industries and enhancing market access opportunities for cultural goods and services.

Cultural cooperation is one of the innovations under the Cotonou Agreement whose goals are in general "to strengthen the sector's organisational capacities, to professionalise artists and cultural bodies and to develop cultural resources through the implementation of micro-projects by decentralised operators – for example associations, societies and private operators"<sup>7</sup>. This is reflected in a number of support programmes for cinema (production and distribution of ACP films), heritage (preservation, presentation and development of ACP sites and attractions), events in Europe, and events in ACP states which are estimated to total 83 million Euro up till the 8<sup>th</sup> EDF (see Table 2). The cultural cooperation programmes also included the Support Programme for Decentralised Cultural Initiatives (PSICD) as well as projects funded under national and regional indicative programmes. Table 1 outlines the various programmes and the funding under the various mechanisms. These would require ACP states to prioritize the sector and include the cultural sector/industries in the list of areas to be funded under the EDFs. This would often prove to be a challenge given that these funds tended to be earmarked for infrastructural and social projects like health and

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<sup>7</sup> See Ricardo Gambini (2002), "Cultural Industries and the ACP Countries: Problems, opportunities and cooperation". *ACP-EU Courier No. 194*, p. 45.

education. Under the Dakar Action Plan the ACP Group and the European Commission have identified two cultural programmes to be financed under the 9th EDF:

- The Support Programme for the ACP film industry and the audiovisual sector (budget €8 m).
- The Support Programme for the ACP cultural industries, with a budget of €6,333,333.<sup>8</sup>

Table 1: Funding for Cultural Programmes – Combined up to 8<sup>th</sup> EDF

Programmes	Budgetary Instruments	Funding (Euro)
Cinema	NIP; RIP; T-ACP	15,450,000
Heritage	NIP; RIP	24,205,000
PSICD	NIP	16,195,000
Events in Europe	T-ACP	5,950,000
Events in ACP Countries	NIP; RIP; T-ACP	5,413,000
Regional coordination projects	RIP	12,265,000
Various national projects	NIP	4,483,000
<b>TOTAL</b>	<b>114 projects</b>	<b>83,961,000</b>

Notes: EDF: European Development Fund; NIP: National Indicative Programme; RIP: Regional Indicative Programme; T-ACP: "Tous ACP (All ACP)" fund.

Source: Ricardo Gambini (2002), "Cultural Industries and the ACP Countries: Problems, opportunities and cooperation". *ACP-EU Courier* No. 194.

As Table 1 illustrates the funding for cultural cooperation was not insubstantial. While the funding element is very important from a trade policy standpoint the provisions in the Cotonou Agreement are not binding and are therefore considered to be "limited and generally hortatory". It is also argued that the Cotonou Agreement did not upgrade the status of cultural cooperation for the following reasons:

- a. Cultural cooperation tends to be narrowly defined and perceived as a soft issue, in contrast with programmes focusing on economic growth and poverty alleviation.
- b. The management of cultural cooperation is generally entrusted to small project units, detached from mainstream cooperation processes (both in terms of content and institutionally).
- c. Some EDF funding has been available for cultural cooperation...these schemes had major limitations, including the absence of a solid strategic

<sup>8</sup> See The Courier no. 1 (2007). Accessed <http://www.acp-eucourier.info/Meeting-of-ACP-Ministers.98.0.html?&L=0> October 21, 2008.

framework, a narrowly conceived project approach and a preference for investing in large-scale, high-profile 'cultural events'.<sup>9</sup>

In conclusion, it can be argued that the Cotonou Agreement contained non-binding commitments. We now turn to the EPA to evaluate how it addresses the cultural sector.

### *The CARIFORUM-EU Economic Partnership Agreement*

The CARIFORUM-EU Economic Partnership Agreement (EPA) that was signed in October, 2008 is the first regional group within the ACP to secure a comprehensive agreement with the European Union (EU) that covers not just goods but services, investment, and trade related issues such as innovation and intellectual property. The EPA reinforces and widens Duty Free Quota Free (DFQF) access for CARIFORUM (CARICOM<sup>10</sup> along with the Dominican Republic) goods into EU markets. In the services sector the EPA provides market access for Caribbean firms and professionals in terms of cross border trade, investment, consumption abroad and temporary movement of persons in business services, communications, construction, distribution, environmental, financial, transport, tourism and cultural and entertainment services.

One of the innovative features of the EPA is the level of market access obtained for entertainment services - the first of its kind for the EU in any trade agreement - and the deepening of cultural cooperation under the Cultural Protocol. As such, the cultural sector is addressed in the EPA through two approaches: (a) a trade liberalization construct where market access for entertainment services is granted by both parties, and (b) through the Protocol on cultural cooperation which is premised on the UNESCO Convention.

### *Market Access Provisions in the EPA*

The first key element of the EPA from the perspective of the cultural sector is the level of trade liberalization between the CARIFORUM countries and the EU where for the first time the EU has made a comprehensive offer in the liberalization of entertainment services (CPC 9619) other than audio-visual services (see Box 1). The rules of the Services and Investment chapter and the general provisions of the EPA govern the liberalization of the entertainment and cultural services. Under the EPA, CARIFORUM countries secured market access commitments by 27 European states, with some limitations in two states, Germany and Austria<sup>11</sup>. Once the EPA comes into force these commitments will

<sup>9</sup> See InfoCotonou 2 in [www.ecdpm.org](http://www.ecdpm.org) accessed May 2007.

<sup>10</sup> CARICOM is a regional grouping of developing archipelagic states. CARICOM has 15 full members: Antigua and Barbuda, Bahamas, Barbados, Belize, Dominica, Grenada, Guyana, Haiti, Jamaica, Montserrat (UK), Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Suriname, and Trinidad and Tobago.

<sup>11</sup> Germany limited its commitments to 96191 and 96192, and Austria to only Authors, and Dance Instructor services.



take effect immediately for the EC-15, within three years for the EC-10<sup>12</sup> and in five years for Bulgaria and Romania.

**Box 1: EU Services Commitments - Entertainment services CPC 9619  
(other than audio-visual)**

96191 Theatrical producer, singer group, band and orchestra entertainment services

96192 Services provided by authors, composers, sculptors, entertainers and other individual artists

96193 Ancillary theatrical services n.e.c.

96194 Circus, amusement park and similar attraction services

96195 Ballroom, discotheque and dance instructor services

96199 Other entertainment services n.e.c.

Trade in international services is supplied through one or a combination of four modes. Under the services chapter in the EPA the EU has liberalized its market to different degrees (relative to its offer in the Doha Development Agenda (DDA)) in each of the modes of supply. In Mode 1 (cross-border supply) the margin of preference granted to CARIFORUM countries is not very significant given that the EU listed reservations. Similarly, in Mode 2 (consumption abroad) the gains have not been very high given that this is the least restricted mode of supply. In Mode 3 (commercial presence) there are the expected exclusions for the audio-visual sector<sup>13</sup> but there are general improvements, for instance the fact that the commitments cover more EC member states; and that they involve the removal of many nationality requirements, some residency requirements and limitations on juridical form.<sup>14</sup>

The area where the CARIFORUM countries gained the highest level of preference is in terms of Mode 4 (movement of natural persons). The EPA provides for quota free market access for temporary entry (for up to six months in a calendar year) by contractual service suppliers (CSS)<sup>15</sup> and employees of

<sup>12</sup> Cyprus, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovak Republic and Slovenia.

<sup>13</sup> The audiovisual sector is highly contested under the WTO-GATS. At the conclusion of the Uruguay Rounds the EU and other large producing countries took exemptions from the MFN principle for the audiovisual sector. Nineteen countries included this sector in their GATS schedule including the US ( See WTO, Council for Trade in Services, "Audiovisual Services: Background Note by the Secretariat", S/C/W/40, 15 June 1998.

<sup>14</sup> For detailed analysis see Pierre Sauve and Natasha Ward, "Services and Investment in the EC-CARIFORUM Economic Partnership Agreement: Innovation in Rule-Design and Implications for Africa," p. 7-8.

<sup>15</sup> Under the EPA chapter on Services, Contractual Service Suppliers (CSS) are defined as follows: Natural persons of the EC Party or of the Signatory CARIFORUM States employed by a juridical person of that EC Party or Signatory CARIFORUM State which has no commercial presence in the territory of the other Party and which has concluded a bona fide contract to supply services with a final consumer in the latter Party requiring the presence on a temporary basis of its employees in that Party in order to fulfil the contract to provide services.

these services firms. Market access is subject to qualification requirements and economic needs tests<sup>16</sup>.

Under Mode 4 provisions artists, cultural practitioners and professionals will enjoy the same basis for entry as business professionals once they are CSS or registered businesses. For entertainment and cultural services, the following conditions apply for contractual service suppliers:

1. The natural persons are engaged in the supply of a service on a temporary basis as employees of a juridical person (firm or company), which has obtained a service contract for a period not exceeding 12 months.
2. The natural persons entering the other Party should be offering such services as an employee of the juridical person supplying the services for at least the year immediately preceding the date of submission of an application for entry into the other Party. In addition, the natural persons must possess, at the date of submission of an application for entry into the other Party, at least three years professional experience<sup>17</sup> in the sector of activity which is the subject of the contract.
3. The natural person shall not receive remuneration for the provision of services other than the remuneration paid by the contractual service supplier during its stay in the other Party.
4. The temporary entry and stay of natural persons within the Party concerned shall be for a cumulative period of not more than six months or, in the case of Luxembourg, 25 weeks, in any twelve month period or for the duration of the contract, whatever is less.
5. Access accorded under the provisions of this Article relates only to the service activity which is the subject of the contract; it does not confer entitlement to exercise the professional title of the Party where the service is provided.
6. The number of persons covered by the service contract shall not be larger than necessary to fulfill the contract, as it may be decided by the laws, regulations and requirements of the European Community and the Member State where the service is supplied.

In trade policy terms the quota free market access for CSS is an important achievement for the CARIFORUM countries. It offers some level of preference because very few EU states have commitments for the temporary movement in

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<sup>16</sup> The main criteria for economic needs tests will be the assessment of the relevant market situation in the Member State or the region where the service is to be provided, including with respect to the number of, and the impact on, existing services suppliers.

<sup>17</sup> Obtained after having reached the age of majority.

entertainment services<sup>18</sup>. This is also a critical area for diversification of the Caribbean export economy and to boost competitiveness in other related services like tourism and ecommerce. In this sense the EPA does not lock the Caribbean into the established international division of labour.

#### *The EPA Protocol on Cultural Cooperation*

The Protocol on Cultural Cooperation (see annex I) provides the framework within which the Parties shall cooperate for facilitating exchanges of cultural activities, goods and services, including inter alia, in the audiovisual sector. In addition the Protocol aims to facilitate the implementation of cultural policies that protect and promote cultural diversity, collaboration with the aim of improving the conditions governing exchanges of cultural goods and services and to redress the structural imbalances and asymmetrical patterns which may exist in such exchanges.

The Protocol also aims to put into practice the UNESCO Convention. Indeed, the preamble of the Protocol states that it intends "to effectively implement the UNESCO Convention and to cooperate within the framework of its implementation, building upon the principles of the Convention and developing actions in line with its provisions, notably its Article 14, 15 and 16."

In summary, the Protocol has three key components. The first relates to articles in the Protocol that concern issues of exchanges, training and collaborations. As Table 2 below illustrates these include Articles 2, 4, 7, 8, and 9. The areas captured here range from cultural exchanges and dialogue to technical assistance and collaboration in performing arts, publications and the protection of sites and historic monuments. These articles are not binding commitments and are essentially hortatory. In this sense, they are reminiscent of the provisions for the cultural sector in the Cotonou Agreement.

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<sup>18</sup> See CRNM "Getting to know the EPA" [www.crn.org](http://www.crn.org), accessed September 2008. It states that "only two EU states have made commitments in the WTO for the temporary movement of contractual service suppliers in entertainment services; and in the EU-Chile Trade Agreement only four states."

Table 2: Key Aspects of the Protocol on Cultural Cooperation

Exchanges, training and collaborations	Art. 2 – Cultural exchanges and dialogue Art. 4 - Technical assistance Art. 7 – Performing arts Art. 8 – Publications Art. 9 – Protection of sites and historic monuments
Temporary movement	Art. 3 – Artists and other cultural professionals and practitioners
Audio-visual services	Art. 5 – Audio-visual, including cinematographic, cooperation Art. 6 – Temporary importation of material and equipment for the purpose of shooting cinematographic films and television programmes

The second key element of the Protocol involves the temporary movement and entry of artists and other cultural professionals and practitioners. It relates to the movement of two groups: (a) those involved in the shooting of cinematographic films or television programmes, and (b) a broader list of entertainment services providers involved in cultural activities such as, for example, the recording of music or contributing an active part to cultural events such as literary fairs, festivals, among other activities. From a Caribbean standpoint an important addition is the mention of 'mas performers and designers' as a category of service providers (see Box 2).

**Box 2: Artists and other Cultural Professionals and Practitioners**

- (a) Theatrical producers, singer groups, band and orchestra members;
- (b) Authors, poets, composers, sculptors, entertainers and other individual artists;
- (c) Artists and other cultural professionals and practitioners participating in the direct supply of circus, amusement park and similar attraction services, as well as in festivals and carnivals;
- (d) Artists and other cultural professionals and practitioners participating in the direct supply of ballroom, discotheque services and dance instructors;
- (e) Mas performers and designers.

There are two important restrictions that apply to temporary movement under the Protocol. The first is that under Article 3.1 of the Cultural Protocol, these entertainers are facilitated temporary entry "provided that they are not engaged in selling their services to the general public or in supplying their services

themselves” while staying in the other Party. The rationale is that the Protocol would address the temporary movement of those who cannot avail themselves of the market access commitments undertaken by Title II “Investment, Trade in Services and E-Commerce”. The second restriction is that entry, when allowed, shall be for a period of up to 90 days in any twelve month period. In effect, these elements of the Protocol target the movement of not-for-profit cultural operators as well as those pursuing contracts and involved in marketing.

From a commercial standpoint the main achievement of the Protocol is the inclusion of Articles 5 and 6 which focus on the audio-visual sector. The provisions of these articles allow for co-productions between producers in the EU and CARIFORUM countries. The co-produced works are to qualify as European works within the EC and as CARIFORUM works where preferential schemes for the promotion of local and regional content are established. This preference is subject to ownership and nationality requirements as well as financial contributions on an 80/20 split for both Parties.

The inclusion of the audio-visual sector in the Protocol represents an area of preference for CARIFORUM countries given the sensitivities and the usual exclusion of the audio-visual sector from multilateral and bilateral agreements by the EU and other developed countries.<sup>19</sup> In this sense the Protocol is a complement to the market access commitments under entertainment services because it includes the audio-visual sector which is excluded under the services commitments. From the standpoint of the EU because of the non-binding provisions on cultural cooperation the inclusion of the audio-visual provisions under the Protocol serves to preclude third countries from using the MFN provision to claim that their own service supplier are entitled to equal treatment.<sup>20</sup>

### *Situational Analysis and Recommendations*

Throughout the region governments, business support organizations and regional institutions have been targeting the creative sector for growth and expansion. There is increasing recognition that the creative sector can contribute to the further diversification of the regional economy. The creative industries are considered to have strategic value in terms of market and commercial development and for which innovation and technology policies can be implemented to facilitate growth. On the other hand it can be argued that the sector does not get the level of support it duly requires. This is so largely because the creative industries are not seriously regarded as an economic sector, the key stakeholders are poorly organized and its economic value remains largely undocumented. In this context policy measures have typically been absent. The following situational analysis provides further details on the challenges facing the sector:

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<sup>19</sup> For a detailed discussion of this see Silvia Formentini and Lelio Iapadre, *Cultural Diversity and Regional Trade Agreements: The Case of Audiovisual Services*, UNU-CRIS Working Paper, W-2007/4.

<sup>20</sup> This point is based on personal correspondence with Pierre Sauve and Natasha Ward.

- Economic value of cultural industries is largely unmapped, unmonitored, and undocumented. There is a need to create an information infrastructure to capture relevant data and formulate policy recommendations for industrial upgrading and harmonisation of trade policy initiatives. There is also need for policies that support local/regional production and distribution of cultural goods and services.
- There is an unmet demand for comprehensive policy initiatives utilizing a range of measures such as legislation, regulations, programme support, and tax measures.
- Fiscal incentives to support cultural industries are random and often inaccessible due to unclear guidelines. Initiatives to support cultural industries vary from territory to territory and need to be harmonized.
- Intra-regional trade of cultural goods and services has been impeded by cumbersome and restrictive border measures which have limited the growth of certain facets of cultural enterprise and indeed limited the exposure of cultural offerings to wider Caribbean audiences. The CSME is an apt vehicle through which authorities may address these restrictions.
- Institutional capacity of cultural industries is weak. Many sectors lack representation in national fora and therefore have not developed beyond artisan levels. Support services to individuals are scarce or non-existent. Cultural entrepreneurs have problems obtaining financing from the traditional banking sector. New mechanisms such as royalties-based lending are not established modes of credit in the regional financial system.
- Establishing local presence in foreign markets is prohibitive, mainly in terms of economic outlay for cultural entrepreneurs. Also, in some sectors, the industries are highly concentrated, making it difficult for regional artists to meaningfully access mainstream global markets.
- Infrastructure for cultural industries is underdeveloped across the region and appropriate venues and physical facilities are scarce. Investment in infrastructure for educational facilities involved in the arts is also needed.
- Policies for trade, industry, and tourism, to name a few, are not always coordinated and therefore inhibit the overall impact and/or applicability of government initiatives. There is a clear need for the harmonisation of national and regional initiatives and cross-cutting commitments.
- There is poor marketing and distribution of regional cultural goods and services both regionally and internationally. Previous initiatives to urge

Caribbean consumers to buy Caribbean products need to be reassessed and revamped. Broadcasting of local cultural content is low.

In broad outline, the key policy interventions would entail a number of initiatives from a wide array of stakeholders: the governments including various ministries and agencies along with industry associations, non-governmental development organizations regional organizations and international development agencies. A short list of the main recommendations for fostering an environment conducive to the development of the creative industries includes the following:

- Improved government-industry relations through the harmonization of government policy on trade, industrial and intellectual property policies. Proactive policies aimed at promoting cultural diversity and investment in the cultural sector should be preserved in bilateral and multilateral negotiations (e.g. WTO) and in inter-regional arrangements (e.g. Economic Partnership Agreements).
- Document the economic impact of the cultural industries and establish benchmarks, targets and policy measure to promote employment generation, enterprise development, industrial upgrading and export expansion.
- Increase local and regional content on the airwaves (radio and TV) through local content legislation/regulation where needed. Encourage and facilitate the “uploading” of local and regional content onto the World-Wide-Web, for example, through the webcasting of festival and events.
- Develop cultural industry associations to represent the interest of the sector and also to develop a code of ethics and standards for remuneration rates and work practice (e.g. in the hotel, hospitality and advertising sectors).
- Improve access to finance, credit and business support services for emerging and export-ready firms and artists. Establish booking agencies and trade/export facilitation centres. These measures should be matched by market development grants and financing for participation in trade fairs.
- Copyright protection and collective administration must form a vital component of the policy agenda including an anti-piracy enforcement and a public awareness campaign. National and regional rights management centres should be established for multiple areas of the creative industries (e.g. music and book publishing).
- Expand the linkages between the creative industries, the tourism sector and the wider economy, for example, through festivals like the Caribbean Festival of Arts and the Pacific Festival of Arts. Facilitate and encourage

new marketing strategies targeted at the diasporic and intra-regional markets as well as cultural tourists.

- Develop Internet-readiness for alternative broadcasting, marketing and distribution of cultural goods, services and events. Establish an ecommerce platform and a regional warehousing system for sales and distribution.
- Upgrade the human resource capabilities of the cultural sector through training in the arts as well as training in arts administration, management and cultural entrepreneurship.